SKYLINE

May 2020

t Alban Wood Street photo: Adrian Bernard

the magazine of the FRIENDS OF THE CITY CHURCHES

Noticeboard

Small grants

The Trustees are pleased to announce that the maximum sum available as a small grant has been increased to £5,000.

CHAIRMAN'S OUTING 2020

Saturday 26 September
The churches of Romney Marsh
£20 per head (+ lunch)

The Romney Marsh Historic Churches Trust served Marcus Binney and Oliver Leigh-Wood as the model for FCC.

The coach will meet Friends at Ashford Station at about 10am. Details of suitable trains will be available in August.

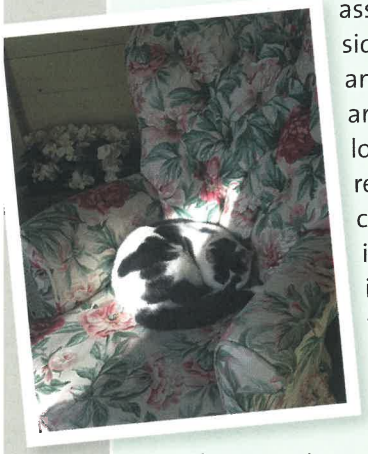
We shall take in four or so churches with an experienced guide and a pub lunch can be pre-ordered. Please wear sensible stout shoes or Wellies. Expect to be back in London by 7pm.

The chairman hopes that by September this outing will be possible. Please save the date, but do not book until you get the August events form (just in case).

KAREN HEARN
ADMINISTRATOR

Dear Friends

I am writing this from the new FCC office – my home in sunny N21! Not quite the Wren masterpiece I am used to working in, but I have a lovely view of the garden and a willing assistant by my side. Well, 'willing' and 'assistant' are terms I use loosely as I am referring to my cat, Babs. Her idea of 'helping' is to snooze in the sunshine in the comfy chair next to me, every now and then opening one eye to check I am not slacking. As if!



Please do feel free to get in touch either by email or telephone. I have diverted the office phone to my landline, so just dial the usual number 020 7626 1555.

Take care and stay safe.

JUDY GUY-BRISCOE
HONORARY SECRETARY

The AGM is postponed in line with the advice given by The Charity Commission of England and Wales. You will find a copy of the proposed Agenda on p15. In due course the Annual Report will be available on our website or by post. To keep you informed we will also upload the PowerPoint we had planned to use at the AGM. Look out for Tony Tucker's Treasures – the online version! Keep safe.

NANCY BRANSON

FCC CAROL SERVICE

We are delighted to confirm that The Revd Fr Timothy Handley ssc has again agreed to celebrate the Friends' carol service on Monday 14 December at 3pm in **St Michael Paternoster Royal**. All details will be published in the usual places nearer the time. Just note the date to avoid a conflicting commitment.

Lesley Thrift

As you are only too aware, the country is battling with the spread of coronavirus, and measures have been taken nationally to try and stop the spread of infection. In view of the edicts coming from the Archbishops and the London Diocese, together with the demographics of our Watchers (in general we are vulnerable adults) Watching is no longer feasible. Regrettably we withdrew our Watchers from 18 March until further notice. I shall contact Watchers when we resume, and there will be a post on our website.

SIGNE HOFFOS

EVENTS

We have regretfully elected to postpone all forthcoming Friends' events in the light of current medical advice and good practice. Information will be posted on the website when it is safe to resume our events programme.

We have contacted ticket-holders individually, and offered them vouchers which can be used for priority booking on future walks and talks. We thank those who donated the value of those vouchers to the Friends and all of you for your understanding.

DAVID JESSOP

VE +75 YEARS EVENSONG

As you know we had hoped to hold our special service on Wednesday 6 May at **St Mary Abchurch**. We have decided to postpone it rather than cancel completely. We will hold it around Remembrance time in the autumn - details in the next edition of *Skyline*.

EDITORIAL

Many Friends will have seen the ITV News feature on 13 March, on how the Abrahamic faiths were dealing with coronavirus in London. I was Watching **St Andrew by the Wardrobe** when the ITV crew was interviewing the Ven Luke Miller. He had been given barely 18 hours' notice: his brief had been practical issues. Then he was invited 'to take a few minutes, we want something profound'. Was the crew disappointed that he was not found wanting?

The perks of this job! I was invited to a lecture and reception, next door at the Royal Philatelic Society on the stamps of Brunei given by Claire Scott (also known by her Malay name Kumala Indera) and followed by a reception. She gave an interesting political and social overview (all reflected in stamps) and told us told us how Kumala Indera had been told that her collection was inferior to Claire Scott's!

I was invited to the launch of a new CD of music from **St Michael Cornhill** (see p12). That reception was in **St Edmund King and Martyr,** a church often closed, and I was delighted to see the beautiful display of plate.

Professor Caroline Barron's Gresham Lecture at Mercers' Hall was a glamorous and interesting evening (see p14) with medieval music, fizz and canapes.

Then, when I attended the Spital Sermon, given by Lord Chartres at **St Lawrence Jewry**, a generous invitation came to descend into the bowels of the church (under the Guild Vicar's desk) to see how that collection of plate is housed. Alas, I am too lame to get down there, and by the time arrangements had been made for a Friend, sound in limb to descend, coronavirus stymied the venture (for the time being).

Grinling Gibbons died in 1721, and I was privileged to attend the inaugural meeting of the Tercentenary Group. There will be Grinling Gibbons celebrations throughout the land in 2021, and we can expect many more visitors to **St Mary Abchurch** to admire the reredos. How many Friends were able to get to the Baroque exhibition at Tate Britain, and see the font cover from **All Hallows Barking by the Tower**? *Skyline* will kick off next February with Trustee Signe Hoffos' study of the Abchurch reredos. *Skyline* will welcome any other Grinling Gibbons related contributions for the year.

There are no inserts in this issue. That is because there can be no events and we have no way of getting merchandise to you while we are all working from home. However, I have been asked to point out that our melamine trays are 11 x 5½ inches. Several Friends contacted me, sure that *Skyline* would have to be mothballed for the duration. Micropress (our printers) are keeping their presses running. John Finn and I continue virus free (long may all that last). This issue has been a problem only in so far that there are so many solemn notices on the board, that Tony King's article on apotropaic graffiti in St Mary Abchurch has had to be carried over. Poor devil looks really sad, doesn't he? But can I ask you all to use your time under house arrest to produce submissions for August and November.

PHOTO: DAVID JESSOP

This is the issue which announces the AGM and points you to the documents upon which the Charity Commission insists. You will be getting *Skyline* even if you are still paying your sub at the wrong rate. If you have not seen *Skyline* for a while, please check your standing order.

Let me finish with wonderful news. Friends Ann and Dick Speller returned unscathed from their cruise; and I have just heard that Friend Steve Henry has returned home to Topeka, Kansas, having spent rather longer negotiating the Panama Canal than can have been pleasant!

Let us raise a glass to them and ourselves.

JUDY STEPHENSON

PHOTO: EMMA COLLINS PHOTOGRAPHY

PETER LUNOE

ALBAN, BRITAIN'S FIRST SAINT

St Alban Wood Street, like many churches around the world, is dedicated to Alban. The mother church in England for this community of churches is **St Albans Cathedral**.

Alban was a citizen of the Roman Empire, living in Verulamium towards the end of the 3C. The Venerable Bede records his story. At a time when Christianity was still forbidden in the Empire, he sheltered an itinerant priest called Amphibalus and was converted by him. When the soldiers came to arrest Amphibalus, Alban gave him his Roman cloak so that he could escape. Ordered to recant his Christian faith and worship the Roman gods including the emperor, Alban refused, despite this being a sentence of death. He was taken up the hillside outside the city and executed, roughly where the cathedral now stands. Being a Roman citizen, he was entitled to a less gruesome form of execution, that of beheading. The first soldier ordered to carry this out was so impressed by Alban that he refused, and thus was also executed for disobeying an order. The second soldier did execute Alban, but legend has it that he was so terrified by what he had done that his eyeballs fell out.

Not many years later Christianity became an official religion under Constantine the Great, and a shrine soon sprang up to Alban. Visiting in 429AD, St Germanus of Auxerre described 'the well-established and well-attended shrine to Alban.' St Albans is, therefore, the oldest documented site in this country of continuous Christian worship, pre-dating Augustine at Canterbury and Mellitus first bishop of London (his church stood where **St Peter Cornhill** now stands) by almost 300 years. King Lucius' church is less well documented.

King Offa of Mercia – England did not yet exist as an entity – founded the monastery dedicated to Alban in 793. His wooden church became the first Abbey church on the site. When the Normans arrived they decided that Offa's church was not grand enough and in 1077 began the building that we have today.

By medieval times the monastery had grown to be the premier Benedictine establishment of Britain, with twenty daughter houses around the country such as **Bingham Priory** in Norfolk. It was a noted centre of learning, with Magna Carta partly drafted there. Relations between the monks and the townspeople were not always of the best, with the Abbey owning all the local mills and charging farmers a not inconsiderable sum for grinding their corn. Possibly as a peace offering, Brother Thomas Rocliffe invented the hot cross bun in about 1360, to be given to the poor of the town during Lent.

The monastery was dissolved in 1539 and the Abbey church became a parish church. This it still is: by far the largest parish church in England. For 300 years the townspeople only used the Lady Chapel at the east end, partly as a church and partly as a school, and sometimes the central crossing. The nave was unused and became derelict, open to the sky when the roof timbers rotted. In the 1830s the then rector decided to restore the building, with the architect Sir George Gilbert Scott. Much of the finance was provided by the lawyer Lord Grimthorpe. There was controversy when Lord Grimthorpe put a gothic-style west end on to what is essentially a Norman-style building. However, we are grateful to Lord Grimthorpe because without him and his money, we almost certainly now would only have a ruin.

With the building restored, it was chosen in 1877 to be the mother church of the newly-created diocese of St Albans and the Abbey church became a cathedral.

We commemorate Alban each year on the Saturday nearest 22 June, his feast day. We have a dozen 12 foot high carnival puppets, including Alban, Amphibalus, a Roman magistrate and a medieval abbot. A colourful procession moves through the City centre, with the story of Alban told in a succession of tableaux. They conclude with the beheading of Alban outside the west front of the cathedral (the puppet, not the man inside carrying him).

Some visitors to the cathedral ask why Alban is not England's patron saint, rather than St George who has no actual connection to this country. To that I have no answer.

TONY TUCKER'S TREASURES
NO 41

THE MODEL OF LONDON BRIDGE IN ST MAGNUS THE MARTYR

One of the most interesting features of the City churches is the way they act as guardians of the City's history. Other buildings come and go, but the churches survive and have their own stories to tell about great events, and the people who have lived here over the centuries.

London Bridge, first built by the Romans, was, until the mid-18c, the only bridge into the City. The wooden Roman bridge was not replaced until the late 12c, when Peter de Colechurch built his stone bridge. This was full of houses and shops until the 1760s, at which time the road was widened and the buildings taken down.

David Aggett, a former policeman, created the spectacular model of the old 19-pier bridge, which is on display in the nave of **St Magnus**. The model is made of supermarket cardboard, the roadway and the props supporting the buildings which hang over the edge of the bridge are of wood and the trees on the south side are dead flowers. Kitchen towelling is used for the roofs of the buildings, the windows are picnic napkins, with the diamond pattern representing the lead panes, and the river, shown at low tide, is Polyfilla. The people (900 of them!) and the animals are figures from model railway shops.

Among the people on the bridge are: King Henry IV coming on to the south side with his retinue; a freeman guiding a flock of sheep; the Bishop of London processing down from the north. Intriguingly, hidden among the crowd, a 20c policeman, in full uniform! This is PC 132, T Division, attached to Acton Police Station – David Aggett!

Severed heads of criminals can be seen on the gatehouse and in the middle of the bridge is the **Chapel of St Thomas Becket**, a two-tiered chapel, also featured in one of the stained glass windows in the south aisle of St Magnus, the parishes having been combined when the chapel was demolished.

The model has been featured on TV and taken around the country, but it can be seen by anyone today visiting St Magnus the Martyr.

THE COPPED HALL TRUST
CHARITY REGISTRATION NUMBER 1065569/0
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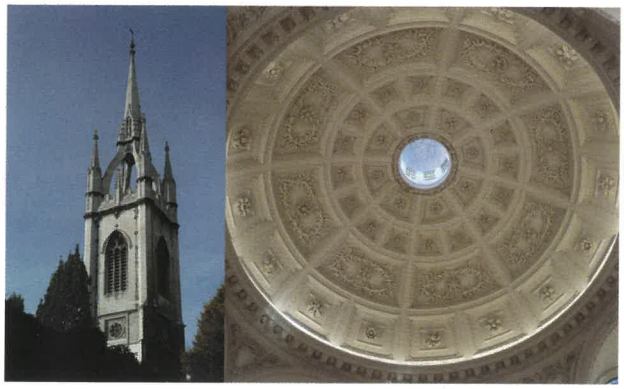
COPPED HALL STUDY DAY



The Splendours of the City Churches with Tony Tucker

Thursday 13 August 2020

Tony Tucker is an inspirational speaker, an author and expert on the City of London Churches. He brings them to life with fascinating detail and superb photographs. An experience not to be missed.

The day consists of three one-hour modules: 10.30 – 11.30, 12 noon – 13.00 and 14.00- 15.00 (finish approx. 15.30).
Gates open at 10.00 for 10.30 start.

Cost £25 per person including tea/coffee and biscuits. Bring your own picnic lunch. There is outside seating.

By car. *For satnav use postcode CM16 5HR. Check Copped Hall website for details. Access from gates in Crown Hill (Upshire Road)*

By public transport. *Central Line to Epping. Then taxi to Copped Hall*

Tickets *can be bought online at coppedhallevents.ticketsource.co.uk or (with sae) by cheque made payable to The Copped Hall Trust from Jan Warne, 31 Monkhams Lane, Woodford Green, IG8 ONJ*

AN ETERNAL UNION

Brexit is offset by a shared music and spiritual heritage. Some countries involved, Belgium and Holland, for example, also formed for centuries the market for England's principal export and source of Crown revenue: wool. Trade assisted the passage of musicians and churchmen seeking sympathetic hosts.

'A Sprightly Concordance'

A memorial in **St Stephen Walbrook** hails John Dunstable (c1390-1453) Duke of Bedford's musician during the Hundred Years' War. Flemish composers, Dufay and Binchois, attending our Burgundian allies readily absorbed his '*contenance anglaise*'. Followers including Orlande de Lassus (1532-1594) mostly from Roman Catholic areas (Belgium today), left many works still in our choral repertoire, as did two Catholic English musicians. To escape the Reformation here, Peter Philips (c1560-1628) and Richard Dering (1580-1630) worked as organists in Brussels. Dering's anthem *Factum est silentium* is outstanding: the Archangel Michael's fight with the Devil.

PHOTO: DAVID BELLAMY

For those in parish pews, perhaps the greatest legacy – until 19C – was metrical psalms. First heard in this country at the **Dutch Church, Austin Friars** in a version of John Calvin's 1542 *Geneva Psalter*. They may still be heard today, translated into English but in that format, at the Dutch Church and at the Presbyterian Church at **St Botolph Aldersgate**.

A Common Life

As John Wycliffe finished translating the Bible into English, believing it must be read in the vernacular, so the Dutch Brethren of the Common Life, founded then, laboured to a similar end until joined by the Dutch humanist Desiderius Erasmus (c1469-1536). Not a Protestant himself, his visits here and translation of the Greek New Testament were important to our Reformation debate. Like Wycliffe, he opposed mechanical devotion, holding instead to the spirit of love and tolerance of the Gospels.

In 1548, with both sides of the North Sea gripped by the Reformation, Calvin wrote to Protector Somerset to keep the young Edward VI in the ways of his biblical model Josiah. Thanks to the presses of Antwerp, Coverdale's printed English Bible was readily distributable, while Cranmer was assisted in developing our liturgy by, among others, John à Lasco of the Dutch Church, previously the Calvinist leader in Frisia. Mary's subsequent accession here drove foreign Protestants out, and strengthened the beliefs of many English clerics, who took refuge abroad while a brief but intense bloody persecution preceded Elizabeth's long reign and a new century.

England had her own quarrel with Spain, most markedly the Armada, but in choosing to support the Dutch rebellion, Elizabeth was almost drawn into matrimony with the self-elected leader, the Duke of Alençon – 'her little frog' – as celebrated by John Dowland, whose memorial (left)can be seen in **St Andrew by the Wardrobe**. Dutch Calvinist communities increased sevenfold to 9,700 worshippers here by 1570, around London and four other centres: Canterbury, Colchester, Norwich and Sandwich. The conflict ended by 1609 with Catholicism confined to Belgium.

A King lost and gained

The 17C brought the English Civil War when Charles I's son eventually found refuge in Holland. In Breda in 1660, visited by the Revd Edmund Calamy, vicar of **St Mary Aldermanbury**, Charles promised a degree of religious liberty upon the Restoration. Ignored by the Royalists in Parliament, many of the the 1,700 clergy ejected from their

Interior of the Spanish and Portuguese Synagogue, Bevis Marks
by kind permission of the synagogue

livings looked to Holland. The Revd Matthew Poole, Rector of **St Michael le Querne**, was one from the City, and the Revd Joseph Hill, Lecturer at **All Hallows by The Tower**, another. The Revd Thomas Goodwin, the first pastor of the Congregational Chapel (which today we know as the **City Temple**) was also among this group. Is it perhaps the greatest irony, or divine judgement that the century closed with William of Orange on the English throne: a monarch who greatly liberated so-called non-conformism?

The **Bevis Marks Synagogue** is our final example of shared heritage in the City. Over 300 years after the expulsion, Oliver Cromwell received a delegation led by Menasseh ben Israel, Sephardic rabbi and leading scholar of Amsterdam. Charles II confirmed Cromwell's tacit welcome, and at Charles' marriage to Catherine of Braganza, two members of the Sephardic community attended, as they had been entrusted with managing Catherine's dowry by her father. By the mid-18C, there were four synagogues in the City.

Enough blue sky

Enough blue sky to make a Dutchman's breeches was a favourite saying in my family. There are many more: double Dutch indeed!

SOURCES AND FURTHER READING

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Albert Hyamson, *The Sephardim of England*, Methuen & Co, London 1951

Kenneth Long, *The Music of the English Church,* Hodder and Stoughton, London 1972

A G Matthews, *Calamy Revised,* Clarendon Press, Oxford 1988

THE WORSHIPFUL COMPANIES AND THEIR CHURCHES

MAUREEN SAMINADEN

8: THE WORSHIPFUL COMPANY OF TYLERS AND BRICKLAYERS AND ST MARGARET LOTHBURY

St **Margaret Lothbury** is first mentioned in 1185 and its name comes from the virgin Margaret of Antioch. The patronage of the church belonged to the abbess and convent of Barking until the Dissolution when it passed to the Crown. It was rebuilt in 1440, mostly at the expense of Robert Large, Lord Mayor 1440. He is remembered as the Master under whom William Caxton served his apprenticeship. Like so many City churches it suffered during the Great Fire of London of 1666, and was rebuilt by Christopher Wren from 1686 to 1690. The tower by Robert Hooke was finished in 1700.

In 1781 the parish church of **St Christopher le Stocks** was demolished, when Robert Taylor expanded the Bank of England, and the parish was united with St Margaret Lothbury. Sir John Soane appointed Henry Lee, a member of the Tylers' and Bricklayers' Company, to succeed Thomas Poynder & Son as bricklayer at the Bank of England. From 1824 his work was of a general nature – making good, drains, chimneys, the lamplighters' cellar and setting up stoves. Lee, under the Directors of the Bank, executed the brickwork for a new burial ground for the parishioners of St Christopher le Stocks in 1827-28. This burial ground was situated in the churchyard on the north side of St Margaret Lothbury. Henry Lee's work at the burial ground is the first recorded connection between the Worshipful Company of Tylers and Bricklayers and St Margaret Lothbury.

In the late 15C Tylers' Hall was situated near London Wall and the Company used the church of **All Hallows** which was nearby. When Bricklayers' Hall was established on the south side of Leadenhall Street in the 16C the Company was associated with **St Katharine Cree** opposite. From 1762 to 1838 the Hall was leased to the Dutch Jews, who had recently seceded from the Ashkenazi synagogue in Duke's Place, Aldgate, so the Company patronage went to various churches. The Hall was in a very dilapidated state, after the Jewish congregation left, and was let to various tenants. Eventually it was sold in 1919 to the City of London Freehold Property Company for redevelopment.

After WW2 the Company revived the custom of an annual church service to mark the installation of the new Master. In 1948 **St James Garlickhythe** became the church of choice, but during 1950 it was changed to **St Mary Aldermary**. Since 1960 St Margaret Lothbury has been adopted, and the service has been conducted by the Rector The Revd Prebendary Jeremy Crossley, together with the Company Honorary Chaplain and Liveryman The Revd John Cook and the music is under the resident recitalist Richard Townend, an Honorary Liveryman since 2005. Since 2013 the installation of the New Master, Upper Warden and Renter Warden are now performed at St Margaret prior to the annual service of thanksgiving.

The interior of the church contains exceptional 17C woodwork that has been saved from other, now demolished, Wren churches. The reredos, communion rails and the

baptismal font, which are thought to be by Grinling Gibbons, came from **St Olave Old Jewry** along with a bust of John Boydell, Lord Mayor of London 1820, by Thomas Banks. The pulpit sounding board and the rood screen, one of only two in Wren churches, came from **All Hallows the Great**, Thames Street in 1894 when that church was demolished. The paintings of Moses and Aaron on either side of the high altar and the bust of Sir Peter le Maire on the north side of the nave came from St Christopher le Stocks when it was demolished. The sword rests were originally installed in City churches to hold the Lord Mayor's sword of state when he visited a different church every Sunday, although this practice ceased in 1883. The sword rests are surmounted by a royal crown and have the City's coat of arms, as well as those of the livery companies that are associated with the church. The fine English classical organ was built by George England in 1801. Despite the repeated rebuilding and restorations, the last in 1984, it still retains its original case and most of its original pipework. The church was designated a Grade I listed building on 4 January 1950.

In 1995-96 William G H Fuller had the idea of a Tyler & Bricklayer window for the church. This suggestion was taken up by Sir Idris Pearce, who as a former Chairman of Higher Education Funding Council for Wales, alerted the Company to the high standard of work at the Swansea Institute. After due consideration and advice from the Glaziers' Company a commission was directed to the Swansea Institute of Higher Education. Jaroy Mylifa's work was selected and her composition now fills a window at St Margaret Lothbury overlooking the chancel. It was unveiled by Sir Idris, who was then Master, on 21 December 1999 with the words 'Rector, in order to mark the Millennium celebrations of Our Lord, Jesus Christ, and the long connection of the Worshipful Company of Tylers and Bricklayers with the ancient parish of St Margaret Lothbury, we give to the church a window depicting our coat of arms'.

At the installation of the 439th Master of Tylers and Bricklayers, Dr Michel Saminaden, the Company was presented with a banner stand by the Worshipful Company of Blacksmiths. Crafted by Simon Grant-Jones the banner stand is now permanently positioned in front of the altar candle on the left-hand side. The banner is also kept there.

St Margaret Lothbury is the church of four other livery companies – The Armourers and Brasiers, the Glovers of London, the Tin Plate Workers alias Wire Workers and the Scientific Instrument Makers, two Ward Clubs – Broad Street and Coleman Street, one professional institution – the Institute of Chartered Accountants in England and Wales, and is the parish church of the Bank of England and several local firms.

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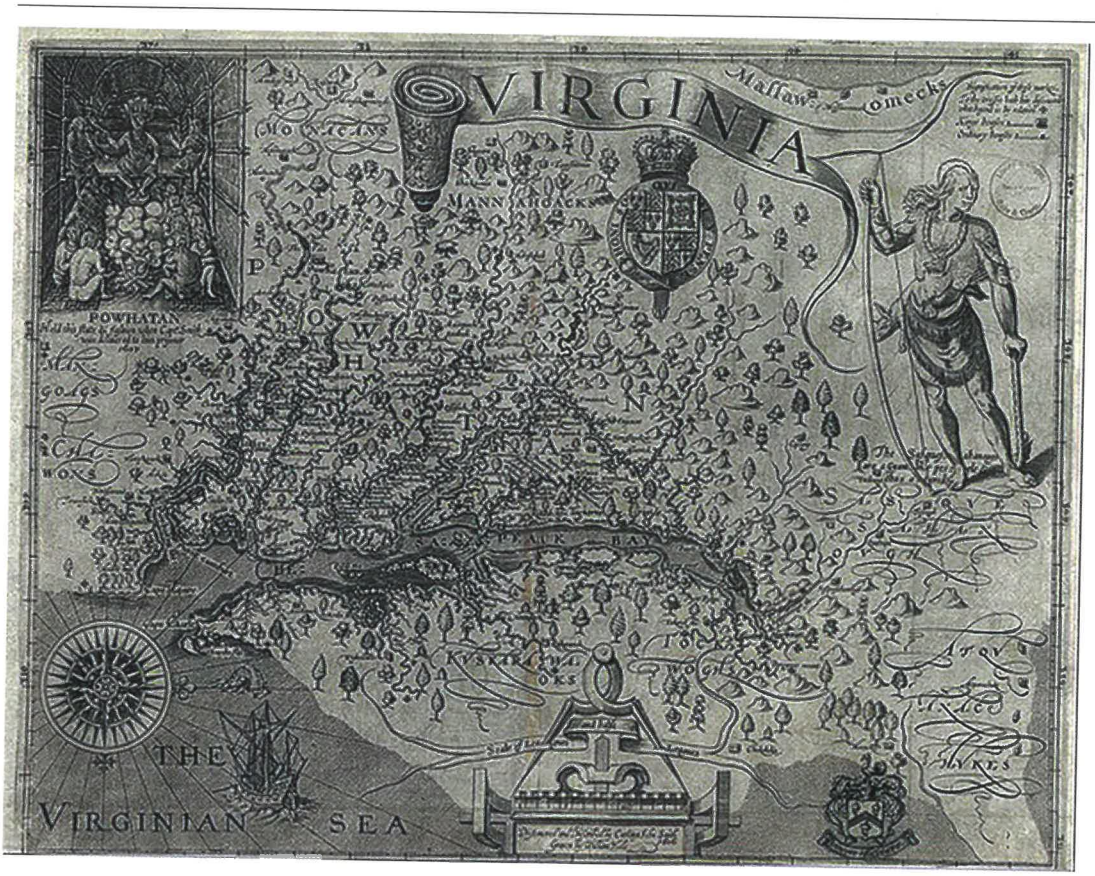
Penelope Hunting, *They built London, The History of the Tylers and Bricklayers Company,* 2016



JAMES LOVELY

CAPTAIN JOHN SMITH AND HIS FAMOUS MAP

Many of us know the story of Captain John Smith: he sailed on the first fleet to Virginia in 1607 following a number of adventures in Europe.

Captain John Smith is remembered with a statue in the **St Mary le Bow** churchyard and a stained glass window in **St Sepulchre without Newgate**.

The window was made in 1968 by Francis Skeat and commissioned by Bradford Smith, a direct descendant and biographer of John Smith. In the window John Smith is standing very proudly surrounded by symbols of his life, a backstaff for measuring the height of the sun and hence determining latitude. Accurate determination of longitude was still many years away. Other items include a crude magnetic compass and early attempt at a phrase book. In his right hand he is holding his map of Virginia, it has been rolled up and is not yet completely unfurled but some detail can be discerned, his hand is grasping the map and obscuring the first part of the word 'Virginia'.

Take a close look at the map, ignoring the transom line and the cames. There is a black line running roughly from bottom left to the right hand side finishing about halfway up the map and another black line running more or less vertically. These are labelled as Chesapeake Bay and River Potomac respectively. All the place names on the map are legible and read left to right as you might expect.

Everything seems to be shipshape and Bristol fashion. Take another look at the map. In reality Chesapeake Bay runs in a north-south direction with the estuary being in the south. Turn the map 90 degrees anticlockwise and it begins to make sense.

This map was drawn by Smith in late 1609 and used as a navigational map for more than seventy years. Why was it set out in this fashion? Some sources suggest that it was the convention of the day and others that it was an aid to ships entering the bay from the sea to the south. Had the map been published in the conventional orientation then place names would have obscured the details needed for navigation.

Smith went on to map some of the New England coast and those maps are in a similar style but are correctly orientated with north to the top of the page.

Following an injury Smith returned to England in 1612 but didn't publish his maps until 1624! Why is the map dated 1606 – a year before Smith arrived in Virginia?

Smith died in 1630 and was buried in St Sepulchre somewhere under the south aisle.

Travers' War Memorial in St Mary Abchurch

ELAINE EDGE

BRAVE WAR CASUALTIES REMEMBERED

As the 75th anniversary of VE Day approaches, it is appropriate for the Friends to reflect on the eleven men whose names appear on the Travers' War Memorial as casualties of WW2.

Unlike WW1, where nearly all the casualties were in the infantry, and largely killed on the Western Front, most of the names from WW2 were airmen. Where they and their military and civilian colleagues were killed illustrates the global and total nature of that conflict.

Bernard Rouse was an infantryman killed during the Battle of France in 1940. Albert Hamlyn, an RAF wireless operator, was killed in 1942 during a mission to Bremen. Albert Horwood, flying a Lancaster bomber, was shot down over Berlin in early 1943. In the same year, James Hough, serving with RAF Coastal Command, was killed when the Wellington he was aboard crashed in Somalia. Just before D-Day, Geoffrey Burwood, a Bomber Command pilot was killed returning from a mission to the Paris area. Ronald Jefford, a trooper in the Royal Tank Regiment, died in action in Italy in late 1944.

Geoffrey Burwood and his crew were commemorated on a memorial erected by local people on the crash site near Épernon; and James Hough was buried reverently by local people beneath a cairn of stones in Corilab Gully in Somalia.

We have been unable to discover more than the names of Arthur Johnson and Charles Murray, but they should be in our thoughts.

The following three brief accounts admirably illustrate the courage and brutality of that war.

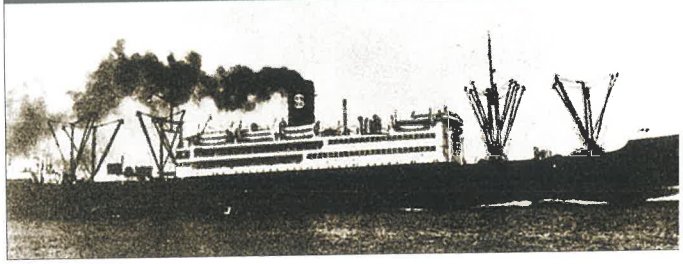
Arthur Craigie was originally known as Arthur Samuel, but his family changed their name following anti-Semitic abuse in the 1930s. Working in Singapore, by 1942 he had volunteered for the RAF and been promoted to Squadron Leader, and awarded the Distinguished Flying Cross, for his daring attacks on Tobruk. On his final flight on 4 July 1943 as he piloted his Wellington bomber from Tunisia to Sicily, he reported engine trouble, but continued on towards his target. His plane crashed into the sea and only the navigator, Ian Samuels, survived. Despite an injured leg, he swam for several hours in complete darkness towards the coast of Sicily where he was taken prisoner. He later reported that he could see in the moonlight that none of his companions had surfaced.

Leslie May also volunteered in Singapore and was one of 130,000 men captured in Malaya and Singapore when in February 1942 the Japanese invaded. He was held in POW camps including Tamuang – on the Burma-Thailand Railway and when this was completed, was transported along with other prisoners on the ss *Kachidoki Maru*, bound for Taiwan. She sank in minutes in the South China Sea following an attack by US Navy Submarine *Pampanito* on 12 September 1944. Of the 900 POWs on board, only 520 were rescued. Leslie May was not among them.

Ernest James Gent is the only civilian casualty on the memorial. Born in 1899, he had worked as a Royal Naval Volunteer Reserve telegraphist during the Great War. In 1939 he was a commercial traveller who also served in the Police War Reserve, and was married with two children. On 31 January 1941 while visiting Hawes and Sons, grocers in St Pancras, a high explosive bomb fell on the shop, killing ten people and injuring nine. One casualty was trapped beneath the burning and unstable ruins of the building. Despite valiant attempts by the rescue team, who reported him to be still alive, and who penetrated beneath the burning building in the knowledge that a large paraffin tank could soon explode,– the attempts to release him had to be abandoned – the rescuers collapsing from asphyxiation. It is not recorded whether Ernest Gent was that man.

Hopefully these short summaries provide a microcosm of the courage and the horrors of war, both military and civilian, faced by a random cross-section of previously unknown individuals who happened to be employees of one company. Their stories starkly illustrate their courage as well as that of their immediate comrades, the rescue services and by implication all those who fought, died or survived that war, as well as the compassion of the strangers who sometimes buried and commemorated them.

ss Kochidoki Maru



MARY MILNE-DAY

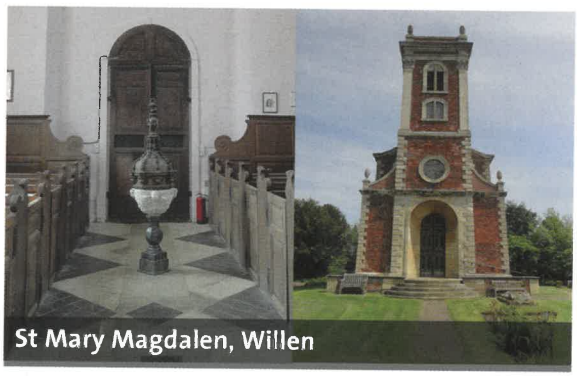
ON THE TRAIL OF ROBERT HOOKE

Last spring we went with some friends for a weekend to the Isle of Wight to do some gentle walking. The winds were so strong that we abandoned the idea of a coastal walk, and went across the island from Yarmouth to Freshwater Bay. Not long after starting, we came to a sign telling us we were on the Robert Hooke trail. I have always told visitors to **St Benet Paul's Wharf** that Hooke probably designed the church. All I knew was that he was City Surveyor after the Great Fire, was an eminent scientist, being Curator of the Royal Society, and had fallen out with Sir Isaac Newton. I had no idea he came from the Isle of Wight.

Further on we came to the causeway, where he had played as a child and made his first observations of insects, and to **Freshwater Church**, where he had been baptised, his father being curate there. We walked down Hook [sic] Hill, past the site of his birth in 1635 and came to a memorial to him, unveiled by Lord Mountbatten, Governor of the island, as recently as 1966.

So, I wanted to find out more about this man, who was so important in the scientific and architectural life of 17C. He was always sickly, and although his father tried to educate him, study made him ill, so he was left to his own devices. He would wander around the causeway, observing and drawing from nature and built mechanical devices by imitating the skills of the local craftsmen. But when he was 13 his father died, and Hooke took his £50 legacy and some money given to him by his grandmother, and went to London, probably hoping to be apprenticed to Sir Peter Lely, the portrait painter. (This must have been at much the same time as Charles I was making the journey from nearby Carisbrooke Castle to face trial.)

However, the smell of paint made Hooke ill, and he ended up at Westminster School. (John Aubrey, who became a friend of Hooke's, says that he learned so quickly in Lely's studio that he decided to save his money and use it for his education instead!)



St Mary Magdalen, Willen

Subsequently he went to Oxford, where he studied with Christopher Wren and Robert Boyle among others. It was Boyle who recommended him as Curator of the Royal Society. He carried out numerous important experiments and published his *Micrographia* in 1665. After the Great Fire he worked with Wren on rebuilding the City of London.

Did he design St Benet and other City churches? Pevsner thinks Hooke designed not only St Benet, but also **St Martin Ludgate** and **St Edmund The King and Martyr**. Anthony Geraghty in *The Architectural Drawings of Sir Christopher Wren* says that Hooke's responsibilities in the Wren workshop were principally administrative, and that of the City church drawings in the All Souls' collection only those for St Benet can be attributed to Hooke with any confidence. Michael Cooper thinks that churches with a Dutch influence such as St Benet and St Edmund may be by Hooke. Hooke's *Diary* mentions many site visits, with and without Wren, to the churches, although there is no reference to St Benet. Does it matter? As Friend Helen Passey said to me when we were Watching, 'Wren's office consisted of some brilliant men: can't we just say "the office designed the churches"?'

There is, however, a church which is indisputably designed by Hooke. This is the church of **St Mary Magdalen** at Willen, Bucks (now part of Milton Keynes). He was commissioned to build this by the Lord of the Manor, Dr Richard Busby, his old headmaster at Westminster School. It is described by Gareth Jones in his video *Looking for Milton Keynes* as 'the finest historic building in the city [sic]', but there is not much competition. In any context it would be outstanding. It is a tiny, single-aisled building set in fields which, when I went, were full of buttercups. In 1861 an apsidal chancel was added as the church was too small, but this does not detract from Hooke's design. It certainly reminded me of St Benet and I would have thought it likely that he used many of the same craftsmen. The font in particular is very similar to that at St Benet. And if Ingestre (see my article in *Skyline* November 2018) is Wren's City church in the country, this is surely Hooke's.

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CHRIS DOLAN

CORNHILL VISIONS: A CELEBRATION OF THE MUSICAL TRADITIONS OF THE CITY

The Choir of St Michael's Cornhill
Jonathan Rennert
Regent REGCD550
£10 from the church; also from Amazon, and Spotify and other online platforms

Readers of our sister publication, *City Events*, will be fully aware of the wealth of regular lunchtime recitals to be heard at so many of the City churches. Some will also know that this tradition was begun a little over 100 years ago at **St Michael Cornhill**, when Harold Darke, Organist and Director of Music there for an astonishing 50 years, instituted a series of weekly recitals at 1pm every Monday. Perhaps less well known is that to date Dr Darke has had only two successors (both of whom it has been my privilege to know and work with): the late Richard Popplewell, who subsequently became Organist and Master of the Children of the Chapel Royal, and Jonathan Rennert, still going strong after over 40 years.

This latest CD is in many ways a microcosm of that period, featuring music by Harold Darke himself and his friends Ralph Vaughan Williams and Arnold Bax (some of it composed specially for St Michael), but also reflecting more recent innovations by the current Director of Music – including the creation of organ and choral scholarships and the appointment of a Composer in Residence.

All thirteen items on the disc are significant for various reasons, but some are worthy of special note. Two pieces by the present Composer in Residence, Rhiannon Randle, *Da pacem Domine* and *memoria*, display a thorough command of choral technique – the composer is herself a singer – and are particularly suited to the rich acoustic of the church. An added inspiration in *memoria* is the obligato part for the Chinese ehru, a stringed instrument expertly played by Colin Huehns. The intriguingly titled *A Vision of Aeroplanes* by Vaughan Williams is a genuine curiosity and it is hard to decide which is the more remarkable, the piece itself or the Old Testament passage which inspired it – *Ezekiel* 1 vv4-28 – just read it! Written in 1956, only two years before the composer's death, to mark the 40th anniversary of Harold Darke's appointment, it is a real tour de force for both singers and organist. Needless to say both St Michael's Choir and organist Jeremiah Stephenson are quite equal to the challenge. By contrast, however, nothing on the disc illustrates the musicianship and sensitivity of the performers better than the setting of Psalm 79, *O God, the heathen are come into thine inheritance*, to a chant by Jonathan Rennert, exquisitely accompanied by the current Organ Scholar, Benjamin Newlove. It is entirely fitting that such an item should be included in this collection, reflecting as it does the central position of psalmody sung to Anglican chant in the Church of England's liturgy.

In a compilation seeking to chronicle the recent musical history of St Michael one might regret the absence of any of the very fine compositions by Richard Popplewell, even though his tenure at the church was short compared with those of his predecessor and successor! Of course this in no way detracts from the merits of the disc as it stands, and it is to be highly recommended.

BEN COSTELLO

Last year, in May, a recording session took place at the historic church of **St Michael Cornhill**, culminating in another fine recording to add to this church's already distinguished and long-established musical profile. Monday 10 February saw the official launch of this recording, *Cornhill Visions*, and following a well-attended evensong at St Michael, supporters, composers and performers gathered at the beautiful church of **St Edmund The King and Martyr,** with its splendid interior, in nearby Lombard Street.

Once there, conversation flowed freely on a variety of musical subjects. The recording celebrates 100 years of musical innovation at St Michael, and it is thanks to the latest in a long line of distinguished directors of music, Jonathan Rennert, that this valued legacy of ground-breaking compositions written for the choir and organ at St Michael continues.

A good number present spoke about the recording and the composition backgrounds, giving us some often very humorous anecdotes: all four of the living composers represented on the disc, Jonathan Rennert, Philip Moore, Gareth Treseder and Rhiannon Randle (the present St Michael Cornhill Composer in Residence), plus lively and well-informed contributions from Martin Neary and Jeremiah Stephenson.

A later highlight of the reception was a short performance from distinguished erhu player Colin Huehns, who demonstrated beautifully this fine instrument (which features in Randle's *memoria*) and was very happy to field questions about it.

Ben Costello is a Liveryman, Worshipful Company of Musicians

PHILIP WHITTEMORE

WHERE THERE IS BRASS ...

William Thynne's Brass in All Hallows Barking by the Tower

The church of **All Hallows Barking by the Tower** luckily survived the Great Fire of London, the flames reached as far as the walls of the building, and destroyed the clock face on the tower, before dying out a little to the east of the church.

The church was totally destroyed during the Blitz in 1940, but miraculously its memorial brasses survived almost undamaged spending the remainder of the war protected under a tarmac 'carpet'. Of the many brasses one of the most interesting is that to William Thynne, esq, who died in 1546, a master of the household to Henry VIII, and his wife Anne. Thynne is depicted in armour, his head resting on a helmet, standing on a grassy mound. He is armed with a sword and misericord, his hands raised in prayer, while around his neck is his chain of office. His wife is shown in a long dress with puffed sleeves and a reticule around her waist. Both figures stand on a foot inscription. Around the composition is a marginal inscription with symbols of the evangelists at the corners although that depicting St Mark is lost.

The brass had been recorded in about 1810 by Thomas Fisher (1772-1836) an artist and antiquary. He drew the brass and this showed that four shields and the figure of one son and three daughters were lost, as was the lower part of the lady's figure, part of the marginal inscription and two evangelists' symbols. In 1837 when J G Waller, (1813-1905) an antiquary and engraver, saw the brass, he noted that it had been placed in a new slab and re-fixed with large headed nails.

It survived in this condition until 1861 when the 4th Marquess of Bath, John Alexander Thynne, a lineal descendant, paid for its repair. This work was carried out by Messrs Waller, the well-known engraving firm, who not only put it in a new slab but restored some of the missing pieces, but omitted the children and shields. When Waller removed the brasses he found that a number of the plates were palimpsest, that is they had already been used for earlier monuments having engraving on the reverse side. On the reverse of Thynne's figure is the centre part of a lady in a mantle with her hands raised in prayer, dateable to c1520. The effigy of Thynne's wife is also palimpsest, showing part of a priest wearing a chasuble holding a chalice, dateable to c1510, as are the two remaining marginal fillets showing part of a pre-restoration inscription. The brass was restored again in the late 1940s or early 1950s. At this restoration a further palimpsest was discovered, as when the brass had been restored in 1861 by Messrs Waller, they had re-used a piece of their own brass work in the repair of the marginal inscription, which shows part of an ivy leaf border. None of the palimpsests can be seen today as the pieces have been securely re-fixed to ensure their safe keeping.

The origins of William Thynne are obscure as the family had an alternative surname of Boteville. He was sometimes referred to as 'Thynne alias Boteville'. Some writers noted that he came from Shropshire and was Oxford educated. He married twice, but details about his first wife are sparse, and her name has gone unrecorded. Erasmus mentions that she came from a good family and it was due to her influence that Thynne rose rapidly at Court. His second wife was Anne, daughter of William Bonde, Clerk of the Green Cloth, and his wife Agnes. At his death Thynne left an infant son, Francis, who later became a distinguished antiquarian and an early member of the Society of Antiquaries, and three daughters, Elizabeth, Anne and Isabel.

Thynne is first heard of in royal service in 1524 as Second Clerk of the Kitchen, two years later he was Chief Clerk. In 1529 he was appointed Customer of wools, hides and fleeces in the Port of London. Six years later he was Collector of Customs.

Thynne is best remembered for being the first editor of the works of Geoffrey Chaucer. He had a particular interest in the poet publishing in 1532 *The Workes of Geoffray Chaucer*, the first printed edition of Chaucer's works, in both prose and verse, although it omitted the Ploughman's Tale.

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Philip Whittemore, 'Waller Fecit, London', *Church Monuments*, XVI, 2001

Letters to the Editor

Michael Young writes As someone who grew up in Australia, I very much enjoyed Eric de Bellaigue's piece in the last *Skyline*. However, the original composer of the wording on the plaque commemorating Arthur Phillip made a mistake.

Arthur Phillip became the first Governor of the colony of New South Wales not the first Governor of Australia. Indeed, there has never been a Governor of Australia. With Federation in 1901 the first Governor-General of Australia was appointed, and that is the post and title that continues to this day. Each of the six states has her own Governor.

Over the years I have taken many Australian visitors to **St Mary le Bow** to see Arthur Phillip's memorial and asked them to find the mistake. Only one ever picked it up!

Colin D Brooking Dip Arch writes It is especially pleasing to be able to write to the Friends now regarding a campaign for the conservation and renewal of the Whitechapel Bell Foundry.

Formerly of Billiter Street EC3 (Billiter from the Old French word for 'Bell Founder') and lately led by William Hughes at Mears and Stainbank trading as the Whitechapel Church Bell Foundry, it has been casting bells and repairing bell frames near and far for some 450 years.

A recent hiatus of some two years has occurred in centuries of bell casting. The new owner has made a Planning Application for its alteration to a bell-themed café in a new boutique hotel. A well-considered alternative by another partnership, has yet to be given attention. It proposes the bell foundry, conservation and renewal with a wider remit for sculpture casting, higher education and off-site tower frame repairs teams.

Discounting those alternative researched proposals, a 50/50 decision for a hotel was made in a mid-November Planning Committee. Thereafter many wrote asking for a Planning Review.

On 2 December a Holding Direction was placed on this Planning Permission. On Wednesday 22 January, Robert Jenrick, Secretary of State for Housing, Communities & Local Government announced there would be a Public Planning Review into the future of the Whitechapel Bell Foundry.

Following this, on 5 May a Planning Inspector (PINS) will begin a review of all aspects with those alternatives to the bell-themed café.

For the present, interest is invited from the wider community. Friends wishing to comment should contact Elizabeth Humphrey, Planning Inspectorate at https://acp.planninginspectorate.gov.uk

Ref :http://www.factumfoundation.org/pag/1488/

Meriel Wiltshire writes Every *Skyline* is a pleasure to read, but James Lovely's excellent article on the Izaak Walton window in **St Dunstan in the West** really struck a chord with me.

I knew of the gentlemen mentioned, but only in a rather disorganised way. I live within 20 miles of Winchester and also Salisbury, I feel I must make a real effort this year to learn more of these fascinating historical figures.

Among its many points of interest **Winchester Cathedral** has the small chapel of St John the Evangelist and the Fishermen Apostles, where Izaak Walton is interred. It also has a fine memorial window to Izaak Walton, installed in 1914 and not dissimilar to the one in St Dunstan. It includes the coats of arms of the five men whose biographies he wrote, plus those of Thomas Ken.

My thanks for reviving my interest.

Mary Milne-Day writes I read Sally Phillips' fascinating article on the heralds and **St Benet Paul's Wharf** with great interest and was glad to see the photograph of the memorial board to heralds who were buried there. It is so attractive, which makes it doubly irritating that it contains an error.

John Charles Brooke, Somerset Herald, died on 3 February 1794 as will be seen on the tablet to him on the other side of the church, rather than 3 February 1749 as shown on the board.

CAROL STANLEY

THOMAS BECKET OF LONDON

As someone with a keen interest in Thomas Becket the Londoner, I signed up at the first opportunity for the Gresham Lecture on the subject being delivered on 25 February in the opulent surroundings of Mercers' Hall. The eminent medieval historian Professor Caroline Barron gave us a brief account of Thomas's life, and the thought that he was born on the site where we were sitting – and baptised in **St Mary Colechurch** just next door – produced a genuine frisson. Professor Barron went on to explore some of the ways that Thomas's death influenced the development of London, including the building of the first stone London Bridge, the original St Thomas's Hospital in Southwark, and the Hospital of St Thomas of Acre that occupied the Cheapside property in the period between the Beckets and the Mercers.

THE FRIENDS OF THE CITY CHURCHES

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www.london-city-churches.org.uk

Patrons: The Rt Revd and The Rt Hon Lord Chartres KCVO DD FSA
and the Rt Revd and Rt Hon Dame Sarah Mullally DBE The Bishop of London

ANNUAL GENERAL MEETING

Postponed due to coronavirus

PROPOSED AGENDA

1 Apologies for absence

2 To confirm the Minutes of the Annual General Meeting held on 20 June 2019

3 Chairman's Report

4 Treasurer's Report

5 To receive the Trustees' Annual Report and Financial Statements for the year ended 31 March 2020

6 To elect Trustees and Officers:

The following Trustee will resign at this AGM: Alexey Moskvin

The Bookkeeper will resign at this meeting: John Wilson

The following Trustees have completed their terms of office and have indicated their willingness to stand for re-election for a period of three years: Nancy Jane Branson, Signe Kjaere Hoffos and Tony Tucker

Rebecca Banfield (Acting Honorary Treasurer) has indicated her willingness to stand for election as Trustee for a term of three years.

7 To re-appoint Keith Raffan and Co as Independent Examiners

8 Any other business

9 Tucker's Treasures.
How many do you remember?

Sonja Judith Guy-Briscoe
Honorary Secretary
April 2020

Although it was mentioned in February's *Skyline*, I hadn't registered that the evening wasn't just about the lecture, so I was surprised to find on my seat a printed programme promising refreshments (champagne no less) and a recital of 'Music in the Cult of Thomas Becket'. This was performed by the five-piece Ensemble Trouvère, singing a capella and in perfect harmony, mostly in Latin but occasionally in medieval English. Their repertoire covered four centuries, the earliest piece having been composed while Thomas was still alive and lamenting his exile from England. There were also motets and carols exhorting the listener to honour Thomas, promoting him as a national saint, and invoking his spirit to inspire rebellion. It was an evening that illustrated the many ways that the cult of Thomas Becket spread throughout the medieval period and, despite Henry VIII's attempts to eradicate his influence, we are still remembering and celebrating him 850 years after his death.

MORE INFORMATION

Watch or read Professor Barron's lecture: www.gresham.ac.uk/lectures-and-events/becket-london

The Becket Story: thebecketstory.org.uk

Becket 2020: becket2020.com

City Events

JOHN REYNOLDS AND INGRID SLAUGHTER

The City churches are in lockdown due to the serious onslaught of coronavirus. Thus no services, lectures, concerts or recitals can take place in them, and consequently *City Events* has ceased publication for the foreseeable future.

Rather than just leaving you with that rather chilling statement, we thought we might muse a little regarding the consequences of the City churches' closing. It is interesting to see how the City churches are responding to the complete closure of their buildings. It must be remembered that complete closure occurred before for some of the churches, when many were burnt out during the Great Fire of London in 1666 and again when many suffered destruction in the Blitz of 1940-41, and subsequent flying bomb attacks in 1944-45 during WW2. In some cases the churches continued to hold services in the shell of what remained of them. Happily, much rebuilding took place after the war so that eventually most of the churches resumed their important role in the life of the City. But what of today, with the churches in complete physical lockdown, how can their ministry continue?

Well, of course, we now have that electronic marvel of communication – the internet. A number of the City churches have taken full advantage of it and have posted recordings of services, a selection of their regular ones and the special ones (eg for Mothering Sunday) on their websites. Some have set up a regular weekly email carrying sources for prayer and reflection and they include a weekly sermon. The Rector of one City church puts it rather well when he writes on the website of his church, 'The wise counsel to work from home leaves me administering a closed and locked church.' He continues most aptly by recalling what T S Eliot wrote in *Little Gidding* in 1942, when he described such a church as 'A husk of meaning' but with much more to it than just the building, inspirational as it doubtless is.

Turning to concerts and recitals, all these are now cancelled. The April edition of *City Events*, which was in preparation when the closure was announced, promised again to be a bumper collection of interesting and, in some cases, challenging musical performances. We must hope that these now 'lost' performances will take place at some point in the not-too-distant future. Indeed, one organiser has already re-scheduled for Friday 23 October.

Friends will have noticed that not one of the City churches has been named, in contradiction of our customary practice. This decision to omit the name of any church has been quite deliberate. First, in the view of the *City Events* editorial team it would be invidious to quote the name of any one of the several that are offering a comprehensive programme of liturgy and music. Then we feel that readers really should trawl the websites of the City churches to see what is being offered. We have found that to be most rewarding and, in some cases, quite surprising. Rest assured, the surfing of the websites will prove to be a most worthwhile activity in this strange period.

It only remains for us to express our wish that regular publication will be resumed as soon as possible. We close by quoting the words on two of the church websites since they really are most apt. First, 'In social distancing and isolation we are turned upon our own resources and the means of support which carry lasting weight. The comforts of religion and philosophy are surely not to be minimised at a time like this; our lives are not on hold'. Then as another puts it, 'Please join us online as we continue to be a community of hope, serving London in love and faith'.

And we might add, the City churches are still there for us.

Adapted from the *City Events* website

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